

THE HOR RNALIST

an Teach You y Writing

THIS MONTH WRITERS SAY

Save your fire for the targets that light sparks in your eyes.—Ralph Friedman.

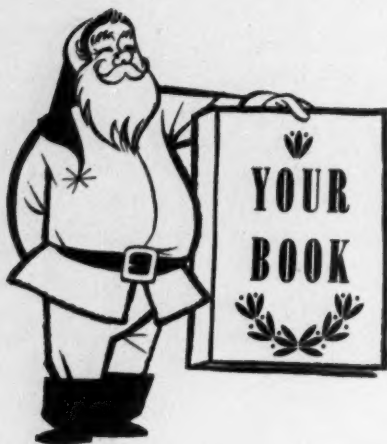
The finished story is achieved by degrees. It gradually "comes alive" as we breathe our own breath of life into it.—Paul Chadwick.

Don't take the reader on a lyric flight, then drop him in an air pocket.—Margery Mansfield.

ing in Mexico

ONAL EXPERIENCE

Market Lists:
Travel . . . Farm



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AUTHOR & JOURNALIST

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What readers say

About House Organs

Thank you for the article by Jay and Felix Feller—just what I needed.

ALMA DEAN LUGINBILL

West Lafayette, Ind.

Writing for Television

I enjoyed Mr. Heath's work in your magazine. He helped me so much. I am trying to write for our TV stations here.

Will you have more about TV?

FRANCES MCKOWN

San Francisco, Calif.

Answer: Yes. How much will depend on expressed reader interest.—Ed.

Word from the Winner

Any time I pick up a magazine with a "Tease-Quiz" featured, I am the sort of person who has to track down the answer without delay.

So when *A&J* came up with "Nine Short-Short Openings—Can You Pick The Best?" I was all set. But I wasn't all set to find that Opening I was my own little "gem." What a kick! And such fun to be Mr. Oberfirst's "winnah."

GERTRUDE WICK HAVENS

Wynnewood, Pa.

Scallions to Such Editors

Your splendid April market list for poetry included as a light verse market *Western Family*. Accordingly, I sent them two of my minor masterpieces.

I enclose their rejection slip, thinking you may want to make note of the information in an early issue, to keep other writers from wasting postage on it. And I hope you may also note their devastating manner of *stapling* the slip to the manuscript, making it utterly useless for resubmission to other magazines.

In fact, I believe you would give writers a big lift if you were to address an article to editors commenting on such practice. The editors might not see it, but the writers would be sure you had their interest at heart, and would regard you with new warmth.

For example, I sent three verses to *Catholic Messenger*, Davenport, Iowa, when I should have sent them to *Junior Catholic Messenger* in Dayton—and they came back promptly, but with a rubber stamp on the manuscript, saying it had been received by *Catholic Messenger* at such an hour and date.

I don't remember ever seeing an article in any writers' magazine criticizing editors for anything. The usual tack is to tell how cruelly writers misjudge editors and what fine people they are—and so they are, many of them. But such thoughtlessness as the two cases I have just mentioned is surely unpardonable. And since you get your income from writers, not editors, I think it only fair to present our side of the case once in a while.

ARTHUR FREDERIC OTIS

Glen Ellyn, Ill.

AUTHOR & JOURNALIST

Charles Angoff—and his Shoes

I have written poetry for more than 80 years and in a half dozen languages—much of it published. I am, however, also acquainted with the grief which comes with the rejection slip. You and your readers can therefore imagine how I patted the meridian of my person when I read the encouraging words of Charles Angoff, may he live long and never wear a toupee.

I am going six months toward my ninety-fourth year and still write what I facetiously call poetry. So, cheer up, fellow poets; hang on to Angoff; he is the man who gives hope to the struggling.

ADOLPHE DE CASTRO

Los Angeles, Calif.

I simply had a wonderful time, reading Charles Angoff's article, "Poets in an Editor's Life." It was truly heart-warming to learn about editors' rejections for once in another form than on rejection slips.

This doesn't mean that I would not value my rejection slips. On the contrary, they are of the greatest help to me and are neatly filed under "NO"—polished."

Unfortunately I am not a poet and probably will never be one, at least not in the English language which I have only adopted since a very short time. Up to now I have my hands full trying "vitz zeese deefficult language" to bring the words in grammatical order—in my (so politely disregarded) masterpieces.

Well, what I am trying to say is that Mr. Angoff's article had—in some respect—considerable educational effect in my case. As far as the English language is concerned.

When he—though highly flattered—had to reject the "kind" lady's offer "to put his shoes under her bed," I had to stop and ask someone for an explanation of this expression. After I had swallowed the embarrassing information (had asked the wrong person—one of my dates incidentally), I went on reading, thereby learning that the sooo busy editors find the time to exchange incidents as delicate as this one. Very gentlemanlike I must say, for the next sentence stated that the young lady made the same offer to other editors. This shows that even her name was mentioned in these "confidential" discussions.

I read the article over, being convinced that I must have missed her name some place. Reading several times "Harvard" instead, I had the explanation why Mr. Angoff had omitted her name. After all—*noblesse oblige*.

R. HELEN ANSPACH

Los Angeles, Calif.

Good Meat in Tips

I have missed Dr. Alan Swallow's "Tips for Beginners." To my mind this was the most important part of *A&J*—it was full of good meat and every word written in such a way that all could understand. I learned more from Doctor Swallow's answers than from all the many years' articles by others.

ADA CHRISTIAN

Denver, Colo.

What do other readers think? We like tips from readers on their preferences.—Ed.

Invitation to Authors!

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Pie by Margery

The article by Margery Mansfield is the finest thing I've seen in print, and I grab every shred of stuff I can along this line. This is more than stuff—it is the whole pie, meringue, cinnamon topped.

VIOLA GARDNER

Kansas City, Mo.

A Start from A & J

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BILLEE ECKERT MARTIN

St. Louis, Mo.

Writer's Library

Some of your readers may be interested in making a writer's library of their own, so here is how I made mine. I made an indexed card file, labeling the sections Plotting, Writing, Verse, Markets, etc. Then, each month when my magazine comes, I read it and classify the articles and type the heading, page number, and date of issue on the file card.

Then when I wish to look something up I can find the information I need at a moment's notice, without hunting aimlessly through dozens of books.

MRS. THAD BRATTON

LaGrange, Ind.

A League for Poets

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Books that Will Help Writers

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CHRISTIAN JOURNALISM FOR TODAY, edited by Benjamin P. Browne. 252 pp. Judson. \$3.50.

In a writing course conducted by this reviewer, three intelligent college students—a Lutheran, a Methodist, a Roman Catholic—have their sights set on religious journalism as a profession. Which suggests the growing interest in this field among thoughtful writers, especially young people.

For such Doctor Browne has produced a sensible and comprehensive book, made up largely of addresses by editors and authors before the annual Christian Writers and Editors' Conferences. Subject matter, technique, the various audiences for religious writing, are discussed with marked skill. Attention is given to practically every type of writing, from fiction to features, from church school literature to radio and motion pictures, from poetry to publicity.

MODERN SCIENCE FICTION: ITS MEANING AND ITS FUTURE, edited by Reginald Bretnor. 294 pp. Coward-McCann. \$3.75.

Mr. Bretnor's book is a symposium by such writers as Fletcher Pratt, Philip Wylie, Anthony Boucher, and L. Sprague de Camp—authorities in this unique field. They don't attempt to teach anyone how to write science fiction—though they may inspire him to do so. What they do is to present a picture of a fascinating type of literature and envision its further development in the future.

EDITING THE COMPANY PUBLICATION, by Garth Bentley. 242 pages. Harper. \$3.

Mr. Bentley, editor of the *Seng Book*, is familiar with every facet of the house organ field. *Editing the Company Publication*, based on his experience and investigation, covers what a journalist needs to know—about subject matter, style, printing, engraving, distribution, etc.—in order to edit a house publication, internal or external.

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What you do with your book script today may determine whether you will be an Olive Carr or a Sally Smith a year from now. You may send the manuscript to me with \$5.00 for an appraisal, then we'll know whether my revision or criticism help is what it needs. Better send it today.

References:

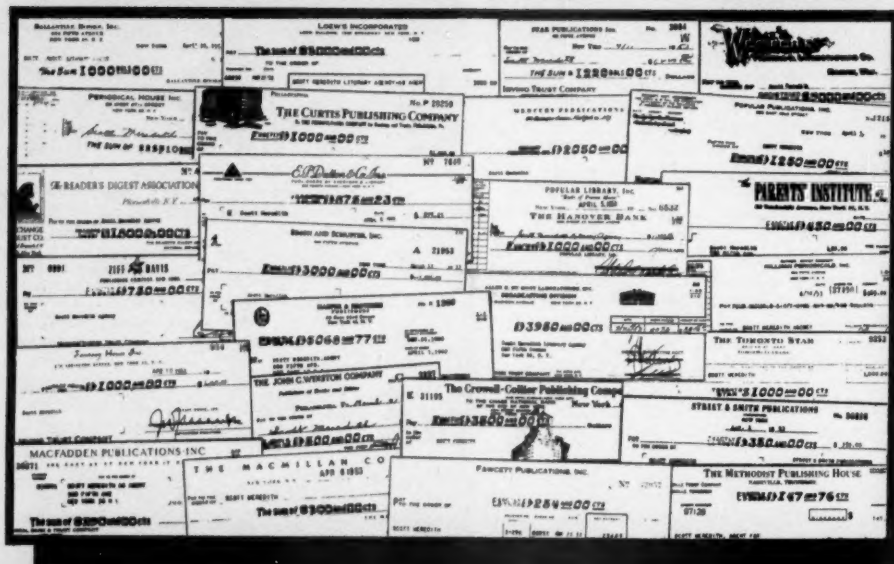
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MAKE YOUR VACATION PAY

A Simple Guide to TRAVEL WRITING

By RALPH FRIEDMAN

AMERICA is more travel-conscious than it has ever been. In the last few years some states have discovered that tourist dollars stand high on the list of production incomes, and in some areas all local industries combined do not produce as much wealth as is brought in by vacation greenbacks.

This year, it seems, just about everybody is going all out to inform everybody else where to go and what to see. Whole issues of prominent magazines have been devoted to travel stuff, just about every state has a bureau whose main mission in life is to beat the drums for its own backyard, and many chambers of commerce and similar organizations have professional scribes grinding out luscious articles for free. Is it odd, then, that the freelance writer may sometimes wonder if there are a few morsels of attention left for his ilk?

Comes summer and there are more souls writing travel pieces than anything else. I speak not from mere conjecture but on the solemn statements of hardened editors. And yet few people, relatively speaking, sell their gems. Certainly, the field is as crowded as rush hour on the New York subway,

but most of the material that fails to click does so for two reasons:

It covers subjects which the editors have covered or are about to cover.

It is prosaically written.

The first point in selling is—query. Travel stuff, like most other articles, has to be tailor-made, written to fit the requirements of a particular publication. So it is just good horse sense to query before writing. Tell the editor where you've been, when, what is interesting about the place, what kind of pictures you've got, and ask if he'd like to see a piece on it.

Sometimes it is good to query broadside—just list all the places you can write about and ask the editor to check off the items he'd like you to follow up. A good trick is to break your list up into three or four sections, and send each section to a different publication.

You will notice that I suggested you tell the editor what is interesting about the place. (For place or mere chunk of scenery you can substitute a "thing" or event: buffalo herd, folk festival, song-fest, liars' contest, square dance jamboree, Indian ceremony, dude ranch, boat trip, religious revival, sheriff's posse, Pioneer Days, rodeo, or one of at least 19,000 other "things" or events.)

What is important is that your place, thing, or event has to be very unusual or has to be written so that what is well-known takes on a new quality, a freshness that gives it new charm. No writer knows what is interesting to the mind of anyone else, especially an editor, so everything you run across that has appeal for you should be grist for your query sheets.

A place can be a lake, mountain, desert, resort, forest, historic site, ghost town, etc. It can even be a road. Once, while driving west from Yakima to Seattle on a secondary highway, I casually remarked to my wife that I felt this particular road was worthy of an article. Knowing that we had no time for dallying, she urged me not to stop and make notes.

Few writers can match the varied list of occupations that Ralph Friedman has followed—merchant seaman, reporter, cannery worker, section hand, apple knocker, box-car loader, pea picker, dishwasher, reader to the blind, forest fire fighter, janitor, office clerk. He has been in every state and many foreign countries.

After 44 months in the army, he resumed an interrupted college course in 1950 and along with his studies has sold 160 magazine articles. Many of them deal with travel. He holds a master's degree in sociology from Washington State College and in 1952-53 completed a year's work for the doctorate in the University of Oregon.

"God's Frail Children"

By GRACE S. DOUGLAS

They huddled in a prison-camp
Fenced round with spikes and bars.
To some, night brought abysmal gloom;
The poet counted stars.

All faced with equal fortitude
Men's tortured groans and screams.
But when strong men bowed in despair,
The poet still had dreams.

"I won't," I replied. "You will."

"But I can't write well in a moving car that keeps twisting around curves," she protested.

"I'll just tell you a word to jot down from time to time," I said, "and when I reach 20 words, stop me."

Actually, I only gave her 15, and when we reached Seattle I took out the list and wrote my article. It sold to the *New York Herald Tribune*.

What I did, of course, takes a little practice, but what I did, basically, is what you can do as you move about.

Let's briefly examine the above-mentioned article. I noticed that the road traveled through high country, that it was shaded by green hills and stately firs, that foot trails wound into the hills, that a lovely fishing stream danced alongside the road, that the highway was not perverted by commercialization, and that it afforded a view of grand mountain scenery, including Mt. Rainier, which the main road does not provide. Furthermore, I observed that there were numerous roadside parks and that moderate-priced cabins were available.

What have I got here? Simply speaking, a trip to attract the picnicker, the hiker, the fisherman, the photographer, and the folks who can have these delights—plus peace and an invigorating climate—at low cost.

Did I stop here? If I had, some people might logically ask: "But how do I get to this road? What is the nearest town of any size to it? Where does it join the main highway? Is it safe to travel?" And so, in as interesting a way as I knew, I answered these questions.

If you can draw any lesson from the above paragraph, it is this: define your area, thing or event, describe it, and tell how to get there. If the road is bad, say so. Your readers want honesty. A few flat tires along a jagged strip of hell which you have at least implied is passable without trouble, is more than enough to bring the curses of the deceived upon your head. As well it should.

Waiting six hours for a rickety bus after dragging yourself off a milk train any snail could beat in a 100-yard crawl to get to some "resort" may be very delightful—but your reader wants to know the facts and will judge for himself whether he wants to be so delighted.

And, friend, if you have had a good time at a ritzy rancho, be sure to tell us what it took out of your billfold. Don't try putting across the idea

that "everybody" will be happy there. Not on \$35 a day I wouldn't!

A travel article has to be informative, to be sure; but the information can, apart from a few routine facts, be vividly described. But in writing of scenery keep away from superlatives. I do not get enthusiastic over the Grand Canyon, for instance, when you say it is "gorgeous" or "stupendous" or "magnificent." My interests are aroused only when I can, through your word description, draw in my mind's eye a magnetizing picture of this chasm.

Don't bury your article in a mass of details, such as describing every tumbling shack in a Western ghost town. Two or three will highlight a general description of the deserted village.

Details can be important, but it is necessary to know which to emphasize—and that depends upon your story. Food can give your article flavor; so can customs, dress, language, working hours, type of sidewalks, etc.

Here is a good rule to follow: accent the general picture with some striking details or specific incidents and, if you are working with a detail as a base, clothe it in a colorful generalization. Thus, you go from the general to the specific and from the specific to the general. They should form contrasts, as in a good drawing or photo.

Let me give an example of what I mean. In San Diego there is, on Point Loma, the famous Old Spanish Lighthouse. If I were, as I have done, writing of the ocean scenery around Point Loma I would bring in the lighthouse and show how much can be seen from it and what purpose it has served and is serving now. If I were writing about the lighthouse, as I also have done, I would, after describing it, emphasize its uniqueness by describing the generalized scenery around it.

Don't rely on your eyes alone. There is a wealth of information about each place, thing, or event, and you can easily dig up this crude gold by consulting local publications, browsing at the nearest library, and talking to the natives. There is nothing, in my opinion, that helps a travel article more in gaining rapport with the reader than a few tidbits of folklore.

Use whatever device is necessary to give strength and vividness to your article. But the device must match the subject. Let me cite an example. In a piece on Hell's Canyon for *Trailer Topics*, I wanted to impart the feeling of isolation and danger, so I wrote:

The dark color of the perpendicular lava walls, the endless gorges slicing into the awful trench, the barren and impassable hills, the primitive and directionless sea of mountains, all combine to give an impression of Dante's Inferno.

From this terrifying scene and murderous terrain the Nez Perce and Shoshone Indians, splendid outdoorsmen, kept aloof. Fur trappers and trail blazers made long detours around it. Even gruff old prospectors, fazed by nothing else, shied away.

When Robert Stuart, an agent for fur king John Jacob Astor, looked upon the Wallows, rising in awesome fold upon fold, he wrote, "Mountains appear here as if piled on mountains." French Canadian explorers in search of beaver came upon the Snake and in astonishment pronounced it *la maudite rivière enragée*. One of the early pioneer expeditions, the Hunt party, saw some of its men go insane, [Continued on Page 23]

We Freelance South of the Border

and you can, too

By DICK HAYMAN

IN ever increasing numbers, freelance writers are heading from their U.S.A. home towns southward to the exotic land of Mexico. Learning this, you naturally are prompted to question, "Why?" Being on the scene of action, I can easily answer, "For three clear reasons: low cost of living; inspiration away from familiar distractions; and fresh material and background for articles and stories."

Although the cost of living in Mexico has increased, it is still about one-third of that in the United States. Single men (or women) are living comfortably on \$90 a month. Married couples without children are making a go of it with little more than \$115 monthly. Included in this complete monthly output are rent, food, a few articles of clothing, transportation within Mexico City, incidentals (such as cigarettes and soft drinks), a couple of neighborhood movies, and a lot of free sightseeing.

Becoming personal for the moment, my wife and I rent a well-lighted, comfortably furnished four-room apartment in a pleasant neighborhood for 40 American dollars a month. We are close to many bus lines, and a bus ride costs the staggering sum of 2 cents. Nearby markets supply us with every necessary kind of food. And an American-style supermarket is within walking distance for the occasionally needed canned goods or "luxury" items. With proper budgeting, a month's food bill should be no more than \$50 at the most, for two persons. These amounts are for Mexico City. In the smaller towns, costs decrease amazingly.

It is possible even in the capital to order a full course meal, called *la comida*, during the dinner hours of 1 to 3 in the afternoon, and to be presented with a check for only 22 cents.

Cigarettes can be had for a little less than 5 cents a pack. A *criada* will clean your apartment once a week and do your laundry, down to the ironing of each and every sock, for \$3.50 a month. Other items are correspondingly cheap.

Stationery is the exception. Envelopes, typing paper, second sheets, and so forth are rather inferior to Stateside supplies and a good deal more

expensive. It is a good idea to bring as much of this material with you as you can comfortably manage.

Although a great many freelance writers from the States are now living in Mexico City in order to be near the universities, libraries, museums, entertainment, and big business activity, others prefer living in the resort town of Cuernavaca, where many Hollywood notables maintain vacation residences. Still other writers seek out artists' colonies, such as the famous San Miguel. Neither of these two Mexican cities is far from the country's capital.

Those writers who are determined to find seclusion, discover for themselves small towns where few or no other Americans are living. In such out-of-the-way places, the cost of living is extremely low, but often the usual everyday comforts which we have come to take for granted are missing, too.

Having some knowledge of the Spanish language is a big help for those writers who are settling down for a while in Mexico. It is not necessary to be fluent, but it is advisable to have some grasp of the most common expressions. Knowing numbers is essential, unless you want to give your ten fingers a continual workout. And the expressions of courtesy help you make a good impression, partly excusing your inability to converse like a native.

Many of the freelance writers here in Mexico are looking for inspiration. The daily shouting of Stateside radio, newspaper, television, and man-on-the-street proves to be too much of a distraction. Escape is sought. And this is where to find it. The cold war situation melts. The mad scramble for the butcher's dollar is forgotten. The pressure of social duties is lifted. Instead, a peaceful vista of days free for creating unwinds ahead of you.

Surrounded by the simple, warm, and sincere Mexicans, you find new inspiration for your creative work. A basic integrity is exemplified within these people. Seeing it in everyday contact with them is an impetus to good writing—whether it be fact or fiction.

For the article freelancer, a limitless supply of material is found everywhere in Mexico. There are numerous Mexican personalities just waiting to be written up for American periodicals. New trends in architecture, business, medicine, and art comprise a few of the fields in which there is treasured much material for Stateside exposition. The fascinating celebrations of Mexican holidays (the fiestas and mardi gras), the traditional sport of bull-fighting, the strange mixing of the Old World and the New—these are a few of the aspects of Mexican life which act as a nucleus for inspired writing.

A good indication of topnotch magazines' interest in the south of the border topic is that at least seven of them recently ran features on various aspects of contemporary [Continued on Page 21]

Dick Hayman is an Ohioan but has spent some years in Mexico and is about to take a master's degree in creative writing from the Mexico City College Writing Center. Thereupon he and his wife—True Bowen, novelist—will return to Cleveland for a short stay preparatory to a period of freelancing in Europe. Mr. Hayman is a writer of fiction, poetry, and light verse. While in Mexico he has contributed many fact articles about the country to magazines, newspapers, and syndicates.

If you want to write for **THE PULPS**

Here's how a top professional gets his ideas and produces his stories . . . Methods you can apply to all fiction

By PAUL CHADWICK

THE paper a story is printed on is no certain clue to its merit. That's one of the first things to keep in mind when you start to write for the pulps. You'll find sentences, paragraphs, pages, occasionally even whole stories published in the pulp magazines that come very close to being the equal of those printed in the "slick" and "quality" groups.

This is a challenging statement, I know. But get a half dozen magazines of each class and make a comparison yourself. And remember while you're doing it that dozens of America's best-known and most successful popular writers of today once cut their teeth on the pulps.

From the pulps they learned such basic skills as easy, informal narrative, sharp visualization and delineation of scenes, deft characterization, and the real meaning of story theme or plot.

They advanced from their sophomoric concept of beginning nowhere in particular and ending nowhere in particular to the concept, as Gertrude Stein might have said, that a story is a story is a story if it is to sell and be read by large numbers of people.

A story is about somebody or something. It begins somewhere, goes somewhere and ends somewhere. Fancy names like "narrative hook" and "plot resolution" have been applied to stories. But in everyday language these simply mean that a story should have a beginning that will interest readers and an ending that will somehow satisfy readers.

The beginning is particularly important, as every professional writer knows. When you take a reader by the hand and lead him into the land of Make-Believe you have to give him some firm steppingstones to walk on. These stones are called Time, Place, Situation, Action, Character, and Mood. They can hardly exist without one another.

If any are missing the reader begins to flounder and soon loses interest in the story. Even the most

flavorful character becomes a mere abstraction if he is not located somewhere in time, place, or situation, while action without characterization finally becomes meaningless and unreal. A good play stirs the interest of the audience as soon as the curtain rises, and a good story always, in one way or another, makes the reader "sit up and take notice" as soon as it begins.

As to endings, pulp stories are today and always have been idealistic. They try to leave the reader with a "good taste in his mouth. They mustn't be namby-pamby. God forbid! But they must prove that justice exists in the final reckoning and that courage, beauty, and honor finally triumph over cowardice, ugliness, and deceit. They mustn't trail off into nothingness as some artistic stories do. They must stake out the ending sharply enough so that the reader is "satisfied." The mystery must be solved, the game, girl, fight, or man won, the villain vanquished, and the hero or heroine rewarded.

Pulp editors and pulp writers have, of necessity, learned these basic principles of storytelling by the simple process of bumping their heads against the hard wall of magazine circulation.

You may be able to seduce a man into reading to the very end some literary story that he doesn't really like or understand, using certain social pressures such as telling him that he darned well better read it if he doesn't want to be called a moron. But you can't lure the Man-in-the-Street to read a pulp story unless the story itself actually appeals to him.

It is no crime, either, for a story to have this down-to-earth narrative appeal. Many of the world's great literary works have it, even including *War and Peace* and *Crime and Punishment*.

Pulp writing offers a practical way of learning it by carrying the pursuit of fiction technique out of the land of theory into the land of actual fact. If you succeed in writing a story that some pulp editor likes, then you're in the position of a baby who has stopped merely crawling and has taken his first real step.

Pulp writing isn't easy. That's the second big item to keep in mind. Into pulp writing must go the same dynamics of creation, the same long hours of concentration, the same moments of "inspiration" that characterize a literary work of art. It's a question of degree, not of basic ingredients, I think. Granted the ingredients may be rougher, less sophisticated, more naïve in a pulp story—they are there just the same.

The handling of them calls for interest, energy, and discrimination—plus a certain love of the craft of writing that no real writer can do without. The tongue-in-the-cheek approach to pulp writing seldom if ever succeeds. Stories written from such

Paul Chadwick is an outstanding figure in pulp fiction, having sold over three million words to the pulps in addition to special articles to other magazines. Brought up in the wildest part of the Catskills, he early turned to music and studied the flute with Georges Barrère at the Juillard School. After courses in science and philosophy, he was driven to writing and editing by inner compulsion. He now lives on a 100-acre farm in Connecticut and devotes his time to freelancing, with chicken raising as a sideline. At the age of 50, he feels his writing career is just beginning.

a point of view are "corny" and just don't "come alive."

While we're on it, this business of "coming alive" is probably one of the most imponderable factors in the whole art or craft of writing fiction. You can get away with murder if your story "comes alive." In fact the best murder mysteries and crime-suspense stories especially must come alive if the murders in them are to count at all. So must good Westerns, sport stories, love stories, pseudo-scientific stories—each, of course, on its own particular reader level.

To you who may like only Proust, Auden, and Kafka, a particular science-fiction story dealing with Martian hobgoblins may seem static, dry, dull. But if it is successful in its field it must necessarily have the qualities that make it come alive to its own reader group. So must this Western with its lean, sunburned man on horseback, or this love story with its seemingly commonplace heroine.

You as the writer must recognize and *feel* in your nerve ends the come-alive qualities of the story you're writing. For the time you are writing it at least, it must seem as real as life itself. It must *be* a little section of life. Then that other little section of life you crave so much—the check from the publisher—may also become a reality.

Editors are shrewd buyers. Writers, metaphorically speaking, are actually paid for their own life's blood. They never have much success selling synthetic plasma. Even if their stuff *looks* synthetic to you, a highbrow, it actually is not. Pulp writers may often speak lightly and even disparagingly of their own craft when they're *not* writing. But, once they get down to work, watch the red and white corpuscles gyrate. I mean by this that they put their hearts, as well as their minds and fingers, into what they are doing.

In this matter of "coming alive," a certain difficulty may arise the moment you begin your first pulp story. The words and phrases, the metaphors and dialogue you use to make the story seem like flesh-and-blood to you may not be the ones that will "catch on" with the editor or reader. A certain groundwork in the use of words has to be covered before you can trap your own emotions in such a way that someone else will "catch fire" because of what you have felt.

There is no short cut to this groundwork, no trick that can be learned overnight. For most beginning writers it is a question of steady plugging, just as learning to play a musical instrument is somewhat a matter of plugging away at scales.

BUT, even though writing for the pulps isn't as easy as a lot of folks like to think, it brings with it its own peculiar rewards. The checks you get these days won't be very large—but the enlarged outlook you'll acquire on the whole writing craft as you write for the pulps will probably bring bigger checks later on from other sources, just as it has done for so many writers.

The pulps have declined somewhat in circulation in the past few years. This is the Golden Age of the pocket books. But look on the covers of many of the most successful pocket books and see who's writing them. Former pulp writers, of course; men and women who found their first

opening wedge in the pulps and later sharpened the tools of their craft on them. You'll find them in the slick magazines, too, and even occasionally on the best-seller lists. So don't scorn the pulps. Learn to use them to advance your writing ambitions.

THE race is over! The finish line is crossed in a burst of speed! Exhausted but triumphant, you put an # or a 30 after that last exciting sentence. A moment later you tenderly lift the pages, straighten the edges as if each one were made of pure gold, and begin reading the pulp story you've just written.

Then something unpleasant happens. You suddenly want to gag. Your spirits start to slide downhill like mercury in a thermometer on an icy winter day.

The words that seemed so alive and "pregnant with celestial fire" as you wrote them, now sound dull as dish water. The dialogue seems callow, the characters stiff as wooden soldiers, the plot a creaking monstrosity with every wire sticking out.

Your impulse is to tear the manuscript into small pieces, hurl it to the floor, stamp on it. Or maybe you'd just like to burn it slowly and scatter the ashes in the wind.

In any case your reaction is a fairly common one. You have writer's temporary "discourageitis." Your brain is just too tired at the moment and your creative instincts too sapped for you to be a fair judge of what you've written. It may be good or it may be bad. You really wouldn't know.

But don't let it throw you. Put the story away for 24 hours at least, then read it. And, even if your worst fears seem justified, don't lose heart.

For the pulp writer, along with every other writer, has one precious tool which seldom fails him. That tool is called revision.

It is by revision that he slowly retraces his steps, weighing and testing each sentence, till he sees where he has made his mistakes. This scene is too long-drawn-out, he discovers, and must be condensed. This piece of dialogue is not pertinent to the plot and must be deleted. This situation is unconvincing and must be strengthened. This character is more like ectoplasm than flesh and blood and must be brought into sharper focus.

I have mentioned the difficulty a beginning writer often faces in making his story "come alive." Revision is the surest answer to that problem.

There are a few gifted storytellers, of course, who can do their best work first draft. They get so fired with inspiration that they are like musicians playing surely and truly by ear. But such writers are rare. Most of us have to pat and press, mold and model our sentences as a sculptor does his clay. The finished story is achieved by degrees. It gradually "comes alive" as we breathe our own breath of life into it.

And we don't need to be ashamed if we can't attain perfection immediately. Many of the world's great literary artists have worked slowly and painfully. Take a look at an original Joseph Conrad manuscript sometime. See how he piled revision on revision, rearranging his words again and again to achieve just the effect he wanted.

What has this got to do with pulp writing? You

may ask. Plenty. The word "pulp" is really nothing but a trade name. It has more to do with the economics of the publishing business than it has with actual writing craftsmanship. H. G. Wells made his first appearance in print in America in a pulp magazine. Many a rejected pulp story has been published in the slicks and vice versa. So it is plain that the pulp writer is faced with the same fundamental problems that any other writer faces—except, of course, the purely creative literary artist who writes for his own satisfaction alone.

THE revision of a story means more than a mere mechanical process of finding the right word, the right sentence, the right bit of dialogue. Revision is also a way of recapturing and strengthening the consistent "mood" which every good story should have.

As a concrete example, let's take a mystery-suspense story in which, during the first draft, a too facetious note has crept in, spoiling the suspense. As the writer rereads and revises his work he detects this false note and deletes it. He does the same in a romantic love story in which, unable to achieve his effect in his first draft, he has unconsciously become too realistic. After he has put the story aside for a few hours or a few days he gets a new perspective on it. The false note sticks out like a sore thumb. He makes the necessary changes to bring the offending sentences back into line.

Revision often works wonders even with the simplest pulp action story. The mood of such a story is primarily quick pace. The private-eye or the cowboy must keep the reader in breathless suspense as he moves from one tough situation to another. But the writer, in his first draft, may "fumble the ball" a little.

On rereading his script he finds his interest sagging, just as the editor's interest will sag when it gets on his desk if something isn't done about it. There are slow pages and slow paragraphs like clots in the bloodstream. The hero even seems to be going backward instead of forward.

Out must come the pencil then and *slash* must go those slow scenes. One neat sentence will often tie in a whole deleted page and send the hero, and the reader, rushing happily forward.

Getting story themes or plots is another problem that pulp writers, like any other writers, face. Where do stories come from?

That question might be answered in a dozen ways by a dozen writers. Personally I find that "fishing" best describes my method of luring themes out of hiding. I also find that I recognize five distinct species of "minnows" from which full-scale stories can be grown.

1. *Situation Minnow.* Often a single sentence jotted down at random will start the plot. I've written and sold many stories begun this way. I'll illustrate from one published recently in *Western Short Stories* under the title of "Showdown for a Black Sheep." The opening sentence was:

"Until the train came to a jolting, squealing stop, and Mat Croft looked through the open door of the box car and saw the moonlight shining on the twin peaks of Elkhorn Mountain, he didn't know where he was."

I didn't know where I was either—not when I typed those words. They just occurred to me. But

the mere act of trying to imagine them as part of a whole made the minnow grow into a sizable trout. Mat Croft became the black sheep hero returning by chance to his home territory where he redeemed himself by saving his old neighbors from a band of gunslicks.

2. *Character Minnow.* Again I'll dip into the Western field and feature novel of mine, bought by Robert O. Erisman and published in his *Three Western Novels Magazine*. The title of it was "The Green Kid who Tamed Guntown." That story was inspired entirely by a single character minnow named Gus Jones: a slow-moving, good-natured and very trusting young man who had never had a gun in his hand and whose favorite hobby was washing dishes. He grew into a "shark" when a group of citizens of a wild desert town elected him sheriff just as a joke. The scenes that followed developed naturally out of his own character reactions.

3. *Mood Minnow.* "A muted violin sobbed like a being in torment, died to a tremulous wail, rose again into a thin cackle of sound." Such was the type of sentence that often started me off plotting on one of my "Wade Hammond" mystery-suspense stories that were published as a series a number of years ago. I believe I'm not alone in finding inspiration in mere mood at times. Many detective story writers use mood as a springboard.

4. *Bottle-fed Minnow.* This is the kind of minnow that the writer deliberately raises from the egg—the carefully plotted minnow, whose every twist of tail or fin is thought out beforehand like a chess game. I used the bottle-fed minnow in the 40,000-word "Secret Agent X" novelettes which I wrote every month for three years on order. Most whodunits call for premeditated plot work if the writer is to know who did what and why.

5. *Inspired Minnow.* Here we have the rarest of them all and the most exciting one for the writer to find in his possession—the story plot that seems to come fully developed and out of thin air. The "inspiration" story that almost "writes itself" and that every writer occasionally gets hold of.

But one thing is certain. If the professional waits around for a story to come to his mind complete in all its ghostly habiliments he may starve to death. He can welcome the ghostly visitor if it arrives, but meantime, and for the sake of his daily bread, he must sound those subterranean caverns of his imagination where the finny beings lurk.

The beginning pulp writer should train himself to be ever alert and ever receptive to those surface ripples which hint of fish somewhere below. Situation fish. Mood fish. Character fish. Then a new element is added to storytelling. There is not only the perennial thrill of grappling with a fascinating problem, plus the thrill of creation—there is also the sheer fun of "fishing." Many a writer is in there now, pounding away at his typewriter because, though he has no pole or line, no reel, flies, or sinkers, he still enjoys "fishing" more than any other sport in the world.

MANY beginning writers turn thumbs down on the whole idea of slanting. Their hostility to it is based on the fact that it seems to them to strike a death blow at the very heart of all original, creative effort. Fresh from classroom writing

courses that are super-idealistic and theoretical, they view slanting in the same suspicious way a wild mustang might view a wire fence across formerly open range.

In one sense their attitude is justified, too. Slanting *does* set up a pattern of definite limitations. And the writing craft *does* need its wild mustangs in the sagebrush—its authentic, unshackled geniuses of the Thomas Wolfe variety who write, and continue to write, whatever pops into their heads.

But all of us who roam the writing range aren't geniuses, unfortunately. Most of us do better and more readable work when we've learned how the saddle feels and have been disciplined a bit.

As I look back over 20 years of fairly successful commercial writing I unashamedly admit that slanting has helped rather than hindered me. A writer has to eat if he is to write at all. Slanting has often greased the way to markets that had previously been cold to me.

What do I mean by slanting, though?

To switch metaphors from mustangs and wire fences to something else, it seems to me that slanting in its crudest form merely means taking intelligent aim and using the right ammunition at the right moment.

Let's suppose you want to hit a Western magazine editor right between the eyes. You shouldn't load your trusty six-gun with sea-story pellets or themes concerning urban marriage problems, should you? Of course not. Yet, strangely enough, some embryo writers actually make this mistake. They are so thoroughly anti-slanting in spirit that they fire their shots against blank walls and wonder why the bullets merely flatten out.

In proof of this I remember how, as editor of the aviation magazine, *Air Trails*, I used to puzzle and gulp when I found stories and articles on poultry raising, shrimp catching, stamp collecting in my morning mail. The would-be contributors were obviously so independent in thought and action—so "creative"—that they hadn't even bothered to glance at the contents of the magazine.

Not many anti-slanters go quite that far. They have more subtle ways of kicking up their heels. Without taking pains, for instance, to find out that some particular editor of some particular detective magazine likes fast-paced, suspense-action stories, they dump carloads of slow, ultra-ratiocinative whodunits on his head, then grumble at his rejection slips.

SOME few writers in every field are talented enough and lucky enough to write just as they want and find markets for their work afterwards. They are like a tailor who makes a suit of a certain color and size, then waits for a customer to fit it.

Most tailors and writers, though, don't work that way. The customer generally comes first.

In the writer's case the customer is the editor. And until such time as men become robots, with radar-controlled, standardized brains, editors will have different ideas about what makes a story good. So will readers. The latter point is very important, for magazines nowadays are definitely tailored to suit distinct reader groups. What might appeal to one group won't appeal to another. Even the same story situation must be handled in different ways

for different sets of readers, according to age, sex, and cultural background.

THIS is not as mysterious & difficult as it sounds. Though it may be heresy to say so, I am one of those who believe that editors are *not* dumb. I believe they know what they want as well as any man can. I believe that most of them have come up the hard way, matching their brains and energy against the rather ruthless law of survival that operates in the publishing field. Circulation figures are a guide to that. F. E. Blackwell, managing editor of Street & Smith Publications when that firm was in its pulp heyday, used to claim that a reader could get the "flavor" of a magazine in the first two minutes of sniffing through it. If he didn't like the aroma he wouldn't buy. He'd go on to some other magazine, perhaps right in the same field, the flavor of which appealed to him.

It isn't only in the pulps that flavor counts. Ask yourself what magazines in any field you like to read and why you especially enjoy them. Isn't it because the stories or articles in some way consistently stir your interest and emotions more than do those of competing periodicals?

If this is true, then it clearly indicates that any writer who enters the national field of magazine entertainment should learn to work with editors in the matter of slanting. He should not be a slave of editorial whim, of course; but he should be an intelligent and willing partner in giving the reader group of the particular magazine what it wants, as interpreted by the editor.

Just as many great sonnets have been written inside a narrow and formalized framework of fourteen-line iambic pentameters, so the writer of any ability will find plenty of room for his talent inside the general patterns that the editor outlines.

Fortunately for the writer of the pulps today, sincerity and realism are widely appreciated. Hero and heroine have been cut down to size. They are human beings instead of little tin gods and goddesses. They must act so convincingly that they can climb out of the pages and let the reader climb in if he chooses. The often-heard phrase, "reader identification," murmured in spare moments by so many worried editors, means simply that today's stories should be mirrors of life instead of stiff daguerreotypes of idealized figures. Readers can see themselves reflected, or if not actually themselves, at least the types of people they are used to seeing daily on the streets.

This type of "slanting" is not burdensome for any writer who has a yen for integrity himself. Even the pulp writer is now granted the luxury of writing in the *milieu* of his times, whereas often in the past he had to distort his words and images to conform to an unrealistic Pollyanna philosophy. If he is a Western writer he can even project the spirit of his age backwards until he becomes *en rapport* with the raw materials of human action and emotion found in the post-Civil War era in which most Western tales are set. That is why our current crop of Western story writers often reflect more nearly what the West was like than do many of the old-timers who were closer to it.

So slanting in the modern sense shouldn't be any handicap to the beginning pulp writer. It should be a challenge to him to do his very best.

The Right Rhythm for Your Poem

How to choose the form . . . how to avoid monotony . . .
how to keep from getting prosy . . . how to analyze
the work of other poets

By MARGERY MANSFIELD

TO define poetry, poets make metaphors or tell how they feel when they read a great poem—the esthetic shiver, the gasp of delight, or a deep sigh as when they see a beautiful river. Poetry has something to do with emotion and beauty, and rhythm is one of the ways of conveying them. Rhythm sets the mood of the poem.

But we needed a working definition, so in *Workers in Fire: A Book About Poetry* (now out of print) I spent two chapters developing the following:

Poetry is the fine art which uses, as its medium, words arranged in rhythms which involve repetition relieved by variation.

This definition excludes prose, which is based on variation of rhythm, and doggerel—all mere rhyming—as that is mechanical repetition unrelied by variation.

How much variety and how much repetition in a poem? That depends on your purpose, taste, and temperament. For satirical poetry, you might, like Auden, want a rhythm close to doggerel. For lyric poetry of a traditional type you need a clearly discernible rhythmical pattern with lovely, musical variations. I believe they should reflect the content of the line, sensitively changing with the emotion and meaning.

POET: That's easier said than done, Margery.

MYSELF: You can soak up a great deal by reading, singing, memorizing and reciting verse. Drench yourself in Keats, Sara Teasdale, A. E. Housman, the shorter poems of Milton. You can learn more than you would admit by analyzing the lyrics of Tennyson.

For dramatic poetry and narrative poetry, the pattern of repetition should be less obtrusive, and variety should be directed toward making the dialogue characteristic, natural, and lively.

POET: And free verse?

MYSELF: Enough repetition to hold it together and keep people from calling it shredded prose. Do you realize that what we call "modern experimental poetry" is, very largely, *not* free verse?

POET: Surely you must be mistaken. I am always reading that it has neither rhyme, rhythm, nor reason.

MYSELF: I find a good deal of reason in it, and quite frequently rhymes, but usually unobtrusively handled. Every poem makes its own pattern, so I can't give you any analysis of it which will fit more than one poem. But, for example, I've been scanning one by Marianne Moore:

Dürer would have seen a reason for living
in a town like this, with eight stranded whales
to look at; with the sweet sea air coming into the house
on a fine day, from water etched
with waves as formal as the scales
on a fish.

Miss Moore sticks to this six-line stanza form in all but one stanza of the poem. The second and fifth lines rhyme. The pattern of stresses is irregular; I am not certain whether she intends the first two lines to be read as lines of five or of four stresses. But reading the poem consistently in both ways, I find that the third line is a foot longer than the first two lines. The next two lines (fourth and fifth) are two feet shorter than the third line. The last line (sixth) is two feet shorter than the fifth line. This is hardly "free," but does avoid the monotony of much metrical verse.

Whether your rhythm is close to music or close to prose, aim at rhythmic unity. Don't take the reader on a lyric flight, then drop him in an air-pocket.

POET: With that in mind, let's see what ails our rejected poems.

MYSELF: Probably some of them just didn't reach the right editor at the right time. Others may have been written without emotion or without anything to say. But some are almost good. They are alive in spots, then something goes wrong. They let the reader down.

POET: Why?

MYSELF: Probably the poet's emotion sagged. So he dropped into prose. Or he clung for dear life to his meter, producing doggerel.

POET: Why does the emotion sag?

MYSELF: Perhaps not all the lines are important to the poet. Try omitting. But if something more is needed, do this: Reread the good lines, let them swing you into the spirit and rhythm of the poem; then, without referring to the discarded lines, write new ones.

POET: If I can. Give me a few tricks which I can use consciously at first. Maybe later I can revise spontaneously—by ear.

MYSELF: Can you tell *where* your rhythm sags?

POET: Not at first. I have to put the poem away for weeks. When I have forgotten how I meant it to sound, I sit back and read it as if it were someone's else. I mark a passage *M* if it's monotonous, *P* if it's prosy.

MYSELF: Where it's prosy, return to your typical metrical foot—for a foot or two. A reader enjoys one irregularity or, sometimes, two in succession. But if there are too many he loses his sense of the rhythm.

POET'S LITTLE SISTER: What's a foot?

MYSELF: There are library books on prosody, Honey. But a foot is the unit by which we measure a line of verse. It consists of one stressed syllable, plus the adjacent unstressed syllables on one side of it. Usually there are just one or two of these.

POET: In practice, you can tell how long a line is, merely by counting the stresses.

MYSELF: Of course, there are spondees—two stressed syllables which divide the time and the stress between them. For instance, *twilight, back yard, young man, white horse* are frequently used in this way. They slow up the reading a little, like a retard in music; they make the rhythm less clearly cut and so are useful in obtaining variety; but they need to be scrutinized when a passage seems prosy. An example of a spondee:

Young man going down the road,

Twilight on the hills and dales . . .

Without changing the line length, you could substitute:

Boy parading down the road,

Dusk upon the hills and dales . . .

But in Tennyson's "Break, break, break . . ." and "Blow, blow, breathe and blow," and in Burns's "Green grow the rushes, O!" you aren't dealing with spondees. You have to give a full stress, a full foot, to each of the long monosyllables. It's largely a matter of emphasis, and the poet's handling of the rest of the line. If, in a natural reading, the reader would put a pause after the stressed syllable or would prolong it emphatically, that can take the place of an unstressed syllable.

Sometimes several successive stresses can be effective. But if the passage seems prosy, there are probably too many. The reader has lost the sense of an underlying rhythmic pattern.

Similarly when several unstressed syllables occur in succession. Say that, in a sonnet, you have the line, "Across the valley of the Connecticut." In a natural prose reading there could be just three stresses, and the sonnet meter has five feet. You could change it to "Across the valley where the river gleamed," or by changing the name of the river, you could probably get the reader either to put a slight stress on *of*, or to accept the omission of the stress there as a pleasant variation: "Across the valley of the Delaware."

POET: Now tell me how to get variety.

MYSELF: I'll let Shakespeare do it. One easy way to get variety is to reverse the order of stressed and unstressed syllables, in one foot, particularly in the first foot of a line:

And look upon myself and curse my fate,

Wishing me like to one more rich in hope.

Or add an unstressed syllable at the end of a line, or put one or more pauses in the body of the line. Sometimes you can extend the thought from one line into the next without a pause at the end of the line, then end the sentence or the clause somewhere in the second line. Even the ending of phrases and words can be varied so that they do not fall at the same points of the meter, line after line. Consider how many sources of variation there are in the second of these lines:

Let those whom nature hath not made for store,

Harsh, featureless, and rude, barrenly perish!

And note how one or two groups of successive unstressed syllables can be used to vary an iambic line:

And moan the expense of many a vanish'd sight.

Hear what happens if one of these is changed to a stress:

And trouble deaf heaven with my bootless cries.

Also, before starting a poem, you can choose a stanza form that will give you variety of line

JUNE, 1953

lengths. Or you can write in free verse, rhymed or unrhymed.

POET: Recently, I saw in the *Partisan Review* a poem in traditional metrics and another in free verse—by the same poet!

MYSELF: Once there was rivalry between the Irish and German Catholics of New York City. But finally they married each other, built a cathedral like one in Germany, and named it St. Patrick's.

American free verse is nearly a hundred years old; it is not a passing fashion nor an ultra-modernism. Nor has it displaced traditional poetry. Some poets can use only one type of rhythm, but it is an advantage to be able to use whichever is best suited to the poet's purpose.

POET: Do you mean that what can be adequately said in one cannot be so well said in the other?

MYSELF: I'm not sure, but I suspect it. I have, however, one tiny exhibit in which the same poet said the same sort of thing in both free verse and traditional metrics. Then there are Walt Whitman's two Lincoln memorial poems, "When Lilacs Last in the Dooryard Bloom'd" (free verse) and "O Captain, My Captain" (traditional metrics). But though they are both on the same subject, they use quite different material. In my opinion, "When Lilacs Last" has the greater beauty of rhythm and imagery, and yet I wonder how many people read its more than 200 lines without losing the thread of the thought or wondering whether the poet knows where he is going. One of the weaknesses of free verse is that, because there are no restrictions of length, and infinite possibilities of variation, there is danger that the poet will ramble.

The traditional poet has only so many syllables to a foot, so many feet to a line, so many lines to a stanza; and he knows that if he repeats his stanza pattern too many times it will become tiresome. So he limits his thought to relatively few points and images. Usually this improves the unity and increases the impact. So, when you have written a free verse poem, I suggest that you try cutting down by a fifth or a third. It will still probably be longer than if you had used traditional metrics. "When Lilacs Last in the Dooryard Bloom'd" is over nine times as long as "O Captain, My Captain."

You'll find both of them (if you haven't them already) in *The Pocket Book of Verse*. This 25-cent book will give you an extensive and varied assortment of traditional poetry from Chaucer to Stephen Benét, besides free verse by Whitman, Amy Lowell, Masters, and Sandburg. In addition, I think you should either subscribe to one or two progressive poetry magazines, or read several of the new books of poetry every year, in order to keep up with modern trends. Preferably, read both some poetry magazines and some new books.

It would require another session for us to analyze enough traditional poetry and enough free verse to really cover the subject of rhythm in relation to poetic form. But you can do this for yourself. You can keep a scrap book of the different poetic meters you find. You can watch for free verse of different types. One type is almost blank verse, broken up into longer and shorter lines. Another gets its variety chiefly through different types of feet, but all more [Continued on Page 29]

What Editors Are Looking For

Eleanor Stierhem of *Today's Woman* is in the market for fiction of around 15,000 words—one-shot material. This magazine pays excellent rates on acceptance. Address Miss Stierhem at 67 W. 46th St., New York 36.

—A&J—

Scottish Journal, 240 Hope St. Glasgow, C. 2, Scotland, is the leading Scottish literary and artistic magazine. Though it emphasizes its own country, it welcomes creative prose and poetry from anywhere which has "the flavor of the environment from which it comes." Payment is at fair rates on publication. William MacLellan is editor and publisher.

—A&J—

The *Toronto Star*, 80 King St. W., Toronto, Ont., is interested in fiction not only for the weekly but for the daily issue. The latter goes in for serials full of action, with 25 to 35 short installments. Gwen Cowley is the editor to write to.

—A&J—

Writers who work in several of the arts will be interested in Judson Crews's two magazines, the *Deer and Dachshund* and the *Suck-Egg Mule*, both published at Ranches of Taos, N. M. Mr. Crews likes to present simultaneously poetry, prose, and art by the same person. His standards are high though not circumscribed. There is no payment but work is presented in artistic format.

—A&J—

Antique Arms Journal, 82 W. Washington St., Chicago 2, needs illustrated articles on antique firearms, edged weapons, armor, and related collectors' items.

Al Griffin, the managing editor, writes further: "Feature articles, which must be on specific subjects, run from 1,000 to 2,500 words, with an average of half a dozen photos or drawings. We also have sections on cartridges, book reviews (old and new), 'Collection of the Month,' 'Personality of the Month' care and repair of arms, and muzzle

loaders (shooters). We use four or five cartoons and one editorial a month.

"About 75 per cent of the material is freelance, around half of that on assignment. We are also looking for regional correspondents (whom we equip with press cards) to report exhibitions, antique shows, club meetings, auctions, museum and historical society acquisitions, etc.

"Although the *Journal* goes to museum curators, professors of history, arms dealers, and wealthy collectors (as well as to a middle-class hobbyist market), our slant is that of a typical man's magazine.

"Rates are 3 cents a word and \$3 a picture. All material submitted is acknowledged within one week after receipt."

—A&J—

Jubilee, 377 Fourth Ave., New York 16, is a new Roman Catholic picture magazine seeking unusual articles of various lengths on both Catholic and general subjects. Naturally it wants many photographs—illustrations, single shots, picture stories. It publishes no poetry or fiction. Good rates are promised. Robert Reynolds is managing editor.

—A&J—

Western Family has become overstocked with verse, having bought enough to last for several years. It still is in the market for how-to articles and light fiction to appeal especially to Western homemakers. Payment is 3 cents a word on acceptance. Address Web Jones, 1300 N. Wilton Place, Hollywood 28, Calif.

—A&J—

Radio Features Service, 17622 Berwyn Road, Cleveland 20, Ohio, is in the market for effective short speeches, 200-500 words—humorous, serious, inspirational, general. It also wants remarks to be used in speeches, especially at the beginning or the end. Payment is 1/2 cent a word on acceptance. Address the director, Edward L. Friedman.

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Wings, Box 332, Mill Valley, Calif., is celebrating its twentieth anniversary. Under the editorship of Stanton A. Coblenz, it adheres to what it regards as the highest traditions of poetry. Each issue—the magazine is published quarterly—contains 25 or more poems. No payment is made but prizes are offered.

—A&J—

Meanjin, a dominant literary quarterly of Australia, is receptive to important work from other countries: short stories, poetry, critical articles, drawings, and reproductions of contemporary paintings. "Among our central aims," write the editors, "is to publish a magazine of ideas, built around literature and art, to encourage discussion and to determine sound canons of criticism, to present advance-guard as well as the more traditionally based creative work, to develop cultural contacts with other countries." C. B. Christesen is editor; he should be addressed at the University of Melbourne, Carlton, N.3, Victoria, Australia. The magazine pays on publication at fair rates.

—A&J—

Pebble Publishing Company, 4554 N. Broadway, Chicago 40, plans a book showing various ways in which the average person can stretch the value of his dollar. It wants succinct articles—20-500 words—presenting such methods. The soundness of the idea is more important than the style.

After publication of the book, the firm will divide equally a 10 per cent royalty among the contributors. R. B. Mitchell is editor.

The new editor of *Pan-American Fisherman*, Brian Sando, continues in the market for articles of interest to the West Coast commercial fishing industry, including fishing, canning, and marketing. Payment is approximately 1 cent a word. The publication has a new address: Orange Savings Bank Bldg., Orange, Calif.

—A&J—

The *National Humane Review*, 135 Washington Ave., Albany 10, N. Y., is the publication of the American Humane Association. It wants articles, generally 1,500-2,000 words, on cruel and inhumane treatment of children or animals. Exposés of shocking conditions are sought, as are articles about the replacement of cruelty by kindness. Dramatic photographs should be supplied if possible. Payment is 2 cents a word on acceptance; there is additional compensation for pictures. Copies of the magazine will be sent to prospective writers who mention *Author & Journalist*. Address Alan Bader, Assistant Editor.

—A&J—

An erroneous address was given for *Vespers* in the May supplementary poetry market list. The correct address is: P. O. Box 944, Miami, Beach, Fla.

—A&J—

Edith M. Ericson, 702 West 41st St., Los Angeles 37, is now conducting the poetry department of the *American Scene*, a literary quarterly edited by Louis Parra in Washington, D. C. No payment at present except copies of the magazine.

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Newspaper Work Did *This* for Me

By W. J. GRANBERG

EVERY one of the 21 years I spent on newspapers has paid off in know-how that today makes freelancing a much easier and more profitable chore than if I had started out cold in this field. My 21 years as a newspaperman included owning two weeklies, working as a reporter, and serving a hitch on the desk as managing editor in the daily field.

And what of value did those years teach me? Just this:

1. How to get a story, digging for facts and background.
2. How to write it concisely.
3. How to write any old time in any old place, whether I felt like it or not.
4. Discipline: the habit of approaching a type-writer every morning to work, not dream.
5. How to know a story when I saw it.

When I am asked what I write, my answer is: *everything*. And I mean that as literally as I mean anything. If it is a story, I get and write it, knowing that among the hundreds and hundreds of magazines being printed, there will be a market for it. Although I have favorite fields, I do not specialize in two or three of them to the exclusion of all others.

General magazines, farm, outdoor, marine, business and technical—I have written for scores of them. When I began to freelance I knew how to go out and get a story from the best sources possible, and my "nose for news" taught me to recognize a story when I saw it. Once I have the facts, I can write the article rapidly, and immediately.

I read four daily newspapers and rare is the day when at least two of them do not yield a clipping that leads to a story. They are my best source of leads for articles, and I can never catch up on them all, so rapidly do sources for stories pile up. The editor of *Author & Journalist* may recall that back in 1937 I sold him an article for *Household* called "Arctic Housewife." A newspaper item led

me to the woman who yielded that story, and several others, plus a book now out. Just to name one example.

I have an office downtown and I am on the job at 8:30 in the morning. Unless I am up against a deadline, or am working on a long, speculative piece, I quit work at 4:40 p.m. I take my own photographs and do my own darkroom work, which means two evenings a week working like a mole. When I get to work in the morning, I go to work, treating my office as I would the newsroom on a daily newspaper. No dreaming, no alibis for not working. My job is to write, and so I write.

Newspaper work taught me my way around this town, and others. I know the sources for news and feature stories.

Reporting taught me not to be discouraged by any obstacles in the path of getting the story. My personal motto is: "If it's a story, I can get it." Meaning that if a newsworthy story exists, I can dig it out, write it right, and get it in the mail while a dozen novices who never pounded a newspaper beat are wondering how in the world to get the facts.

So much for the non-fiction side. But what about fiction—is newspaper work a drawback there? My answer is: not if you can write it. If you can't, being on a newspaper or not being on a newspaper isn't going to make any difference.

If you can write fiction, your newspaper experience will have taught you to write all the time, any time, wherever you happen to be, whether you feel like writing or not. And to me that discipline which makes a writer *write, every day*, is the keystone that holds up your career and makes it successful. My fiction has been confined largely to juveniles, with some slight success, including a book for youngsters that Aladdin Books brought out. The inspiration for the book was a newspaper clipping and my experience as a police reporter made it possible.

And that's how it's been with me.

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If you don't think editors are human

By KATHLEEN WARREN

EARLY one month I received this note (with a check) from the Rev. James J. Galvin, S. SS. R., editor of *Perpetual Help*:

"Your 'Listening Christian' with altered title will appear in *Perpetual Help*. We thank you." The note was on a form card, bearing ACCEPT-ED! in big red letters, plus a cartoon of a smiling priest in cassock and biretta, with a check-signing pen in his hand.

What was my surprise, ten days later, to get another note from Father Galvin. This was printed all in black, with the heading SORRY! and the priest in the cartoon looking oh, so glum. The note read, "I am returning your MS., 'The Listening Christian.'"

Of course I was in a dither because I had promptly cashed the check and spent the money. I wrote to Father Galvin immediately, and sent another manuscript which I thought he might substitute for the other, so that I would not have to return the money he had sent me.

Then came his heartening answer:

"You really must keep the two cards in proof of the horrible indecision, ineptitude, and ingrown insensibility of the genus Editor.

"To try to explain how it all came about, were something like trying to explain a pun to one who 'doesn't get it.'"

"Have no fret or qualm about cashing the check. Consider it a Christmas present. The second note was my mistake in that I'd forgotten about note No. 1; however, my second decision still abides. So you may send the enclosed MS. to any other editor of your choosing.

"'Dad' [the MS. offered as a substitute] is accepted, check to follow.

"God love you."

All of which convinced me that editors are human enough to make mistakes, and have heart enough to make up for them.

Sequel: I sold "Listening Christian" to the *Christian Advocate* and it won a prize from the National League of American Pen Women.

South of the Border

[Continued from Page 11]

Mexican life.

This interest is steadily widening. Travel articles, of course, are almost always sure fire if they treat of a novel subject. There is more to be said about the fabulous silver work of Taxco, the scenic beauty of Lake Patzcuaro and its island of Janitzio, the wood carvings of Michoacan, the pottery and weaving of Oaxaca, the romantic "port atmosphere" of Vera Cruz and Acapulco.

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articles on Mexico; this can mean important income during the writer's first several weeks in his new environment.

Traveling off the beaten track will usually produce a unique "tourist attraction" piece. Many strange places have received no attention in print as yet. They are virgin territory for the alert freelancer. With even a good elementary camera, photographs can be snapped to illustrate the finished article. Photos are a big selling point with such travel pieces.

Historical sites are easily accessible sources of non-fiction material. Supplementing visits to the actual sites are extensive files of photographs and codices in Mexico City's National Anthropological Institute, National Museum, National University Library, and the bilingual Benjamin Franklin Library whose stacks contain both English and Spanish books.

For freelancers who wish to brush up on their writing techniques, there is the Writing Center of Mexico City College, the only American-type college south of the border. In the Writing Center are both established and beginning writers.

The Mexico City Writing Center offers recognized bachelor's and master's degrees in creative writing. Special classes in commercial writing and television script writing are included in its program.

In Mexico City, American writers are working at every form of the written word. Bob Samuels, New York television script writer, is busy turning out fresh TV material. At work on both articles and semfictional pieces, widely published James Norman is enjoying the stimulus of Mexico's capital. Dave Lamson, contributor to the *Saturday Evening Post* and other top magazines, continues to freelance here. His wife, Ruth Lamson, keeps pace by turning out pieces steadily for the leading women's magazines. Many others pound their typewriters for various media "north of the border."

A few writers from the United States contribute regularly to publications issued in Mexico. For instance, True Bowen—probably the only woman bull-fight critic in Latin America—writes three columns a week for the well-known English-language daily, the *Mexico City News*. She has just completed a novel on a bull-fight theme.

In Cuernavaca, such figures as Herman Wouk, Willard Motley, Nina Wilcox Putnam, Ely Culbertson, Martha Gellhorn, and Robert Wilder rub shoulders with the up and coming lesser-knowns. This resort town offers living on a less expensive scale than in Mexico City. Here too is the advantage of mild, semitropical weather the year round and a lower altitude than the capital's sometimes breath-taking atmosphere.

Three hundred eighty miles northwest of Mexico City is the largest lake in the country, Chapala. Near this lake is the international center for painters, sculptors, musicians, and writers—the city of Chapala. Here Tennessee Williams wrote his famous play, *A Streetcar Named Desire*. In the preface to one edition of this work, Williams writes, "... left for Mexico, an elemental country where you can quickly forget the false dignities and conceits imposed by success..." Here Witter Bynner, the distinguished poet, spends part of each year.

AUTHOR & JOURNALIST

Numerous other writers freelance from the peaceful location of this pastoral Mexican town. With the spirit quietened, the eyes free to roam over an uncluttered landscape, unfettered writing results in this environment. Fiction writing especially benefits from the fresh approach made possible by settling down in the conducive atmosphere of Mexican simplicity and relaxation.

Specific information on how to get to Mexico, what is necessary for entering the country, what to bring with you, and other pertinent data are easily obtained.

If you have a Mexican consulate in your city, this office will assist you in every way it can. The Mexican Embassy in Washington, D. C., is another source of information.

Here in Mexico, the United States Embassy, Reforma 6, Mexico D. F.; the Dirección General de Turismo and the Pemex Travel Club, both located at Avenue Juárez 89, Mexico, D. F., have literature for circulation among those who are interested in traveling to Mexico.

Save your American dollars for a freelancer's heaven-on-earth in this land of tortillas and type-writer titillation. Come on down and stretch those dollars into *muchos pesos*. Then break out your portable machine and start pounding away as you never have before. You'll find an endless variety of subject material. You'll enjoy a peace of mind that will refresh and inspire you. You'll want to stay in this land, south of the border, just as long as those editorial checks come traveling down to keep you in your Mexican Olympus.

Travel Writing

[Continued from Page 10]

others drown, and still others become so physically ravaged as to never again regain their strength.

Here I have combined geography and history. To portray the Maine coast, I used the verse of a famous poet (in an article just finished):

The summer calm along the sea is never free of breakers smashing furiously and untiringly against rocky ledges, upon which lonely lighthouses stand, guiding mariners to peaceful waters. Of these inlets Whittier wrote:

From grey sea-fog, from icy drift,
From peril and from pain,
The home-bound fisher greets the lights,
O hundred-harbored Maine!

It was Joseph Conrad, I think, who once said that the time to sail the seas is when one is young. As an ex-seaman, I agree. The sharpest impressions are gained when one is in the awed stages of youth. I mention this to make this point: *jot down your first impressions*. You may have to modify them and even discard some, but you will find that they have conveyed more to you than all the other impressions combined, and they will be, if you please, the poetic keynotes to your stories.

A last word: if what you see doesn't impress you, what you say about it will very likely be dull to others. So save your fire for the targets that light sparks in your eyes.

JUNE, 1953

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R. D. 3

Amsterdam, N. Y.

A Guide to Travel Markets

Compiled by RALPH FRIEDMAN

American Motorist, 17th St. and Pennsylvania Ave., N. W., Washington 6, D. C. Illustrated travel articles under 1500. W. W. Hubbard. 1c. Acc.

Arizona Highways, Phoenix, Arizona. Highly pictorial. Demands professional quality in black and white photos and transparencies. No snapshots or miniatures. Also some articles. Material confined to Arizona. Raymond Carlson. 2c, photos \$10-\$30.

Arkansas Gazette, Little Rock, Ark. Illustrated features on Arkansas places and life to 1800. John Fleming. \$5-\$15 an article, photos \$3. Pub.

Atlantic Guardian, 98 Water St., St. John's, N.F. Canada. Photo features of unusual aspects of Newfoundland life. Ewart Young. Payment by arrangement.

The Beaver, Hudson's Bay Company, Main St., Winnipeg, Manitoba, Canada. A restricted market for travel material of the Canadian North. Illustrations essential. Clifford P. Wilson. 15c. Pub.

Buick Magazine, 318 W. Hancock Ave., Detroit 1, Mich. Covers the United States but is at present loaded with Western material. Keep to the South, the East, and the Middle West for best results. Some articles written to appeal particularly to women. E. W. Morrill. Rates vary but are good. Supplementary rights released. Acc.

Canadian Geographical Journal, 36 Elgin St., Ottawa, Ont., Canada. Goes in almost exclusively for Canadian material. G. M. Dailly. 15c. Acc.

Chicago Tribune, Tribune Tower, Chicago, Ill. Covers United States. Strong on historical materials. F. J. Cipriani. About 2c. Pub. Generally overstocked.

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. Covers North and South America, Europe, Australia, almost any place you can get a passport to. Big trouble is that the paper has a string of correspondents it relies on for all kinds of material. Leavitt P. Morris. About 1c. Pub.

Chrysler Events, 431 Howard St., Detroit 31, Mich. Covers the United States. Tough market; at last report, had schedule filled for year. Jack A. Fritzen. Rates vary. \$50 for "Off the Beaten Path." Pub.

Colorado Wonderland, Vorhees Bldg., Colorado Springs, Colo. Illustrated articles to 1800 designed to bring tourists to Colorado. Raymond Roberts. To 3c, photos \$5. Pub.

The Desert Magazine, Palm Desert, Calif. Strictly Southwestern desert. Randall Henderson. 15c, photos \$2. Acc.

Dodge News Magazine, 2210 Park Ave., Detroit 1, Mich. Covers United States. Joseph P. Wright. Rates vary, but are fair.

Empire Magazine of the Denver Post, 650 15th St., Denver 2, Colo. Western photo features to 1800. Bill Hosokawa. 15c, photos \$3-\$8. Acc.

Ford Times, 3000 Schaefer Road, Dearborn, Mich. William D. Kennedy. Covers North America. A tough market; attracts top-flight writers, photographers, artists. 10c. Acc.

Forest and Outdoors Magazine, 4795 St. Catherine St., W. Montreal, Canada. Material must be dramatic and must relate to conservation or recreational activities. Photos. Canadian exclusively. R. J. Cooke. Payment by arrangement.

Highway Traveler, 125 West Madison St., Chicago 2. Greyhound bus publication. Covers U.S.A. but, obviously, only places buses can reach. E. A. Jones. Rates vary, are fair. Acc.

Holiday, Independence Square, Philadelphia 5. Wide latitude, with biggest coverage on the Americas. Ted Patriek. Not much hope for freelancers, but pay is excellent. Acc.

Holland's, The Magazine of the South, Dallas 2, Tex. Well-illustrated stories of historic and other outstanding homes, gardens, historic monuments, in the South. The better-known subjects have been already treated for the most part. Charlene McCann. 3c up, photos \$5 up, transparencies for cover use \$75 up. Acc.

Household, 912 Kansas Ave., Topeka, Kan. Occasional well-illustrated travel material of interest to families. Robert Crossley. To \$300 an article. Acc.

Lincoln-Mercury Times, Ford Motor Co., 3000 Schaefer St., Dearborn, Mich. Travel articles, U. S. or foreign, to 2000. Black and white photos; transparencies. William D. Kennedy. Excellent rates. Acc.

Maclean's, 481 University Ave., Toronto 2, Ont., Canada. A publication published for the purpose of "interpreting Canada to Canadians." Wide open to freelance writers who have the stuff. Uses much travel material, such as articles on rivers, summer and winter resorts, important restaurants, parks, geographical areas, inhabitants of special regions; all must be in Canada (which now includes Newfoundland). 3000-5000 words. Query with outline 200-500 words. Pierre Burton. \$150 up. Acc.

Miami Daily News Magazine, 600 Biscayne Blvd., Miami, Fla. Photo stories of southern Florida to 1500. \$20-\$35. Pub.

Montana Treasure Magazine, 2714 Fourth Ave., N., Billings, Mont. Deals solely with Montana. Largely pictorial. Floyd I. Merritt. Rates vary but are good. Pub.

The Motorcyclist, 1035 E. California St., Pasadena, Calif. Wide range, but keep the motorcycle in focus! Harry Steele. About 1c.

Motor News, 133 Bagley Ave., Detroit 26, Mich. The publication of the Automobile Club of Michigan. Covers the United States, with emphasis on the East. Southern material is acceptable; the magazine is overstocked with Western copy. W. J. Trepagnier. From \$40-\$75 an article usually, but it has to be well-written, and with pictures. Acc.

National Geographic Magazine, 16th and M Sts., N.W., Washington 6, D. C. Covers the world. Dr. Gilbert H. Grosvenor. Rates vary, but are good. \$5 and up for black-and-white photos bought separately, \$50 for kodachromes. Acc.

National Motorist, 216 Pine St., San Francisco 4, Calif. Covers the country, but heavy on the West. Wonderful market for beginning freelancers to crack. About 15c a word. Acc.

New Mexico Magazine, Santa Fe, N.M. Illustrated articles on New Mexico, usually with historical or human interest angle to 1500. George Fitzpatrick. \$10-\$15 an article. Pub.

New York Herald Tribune, 230 W. 41st St., New York 18. Covers United States, but has string of correspondents. Beach Conger. \$15 a newspaper column. Pub.

New York Times, Times Square, New York 18. Covers the United States. Be sure to list high days and their condition, weather, etc. Paul Friedlander. About 2c. Pub.

People & Places, 3333 N. Racine Ave., Chicago 13. Human interest photo features involving unusual places and people; 80% pictures, 20% text. B. D. Loken. 1c, photos \$7.50.

Sunset, Menlo Park, Calif. Western states and Western authors only. Frederic M. Rea. Very little material by freelancers. Fair rates. Acc.

Trail-R-News, 544 W. Colorado Blvd., Glendale 4, Calif. Travel by the trailer route. A market for trailerists or anyone who can weave trailers into a story. About 15c, photos 50c to \$3. Pub.

Trailer Life, 607 S. Hobart Blvd., Los Angeles 5, Calif. Emphasizes trailering rather than straight travel. Address queries to David Lyon, Assistant to the Editor. 1c, photos \$2.50. Pub.

Trailer Topics, 28 E. Jackson Blvd., Chicago 4. Wherever the trailer goes. Unusual trailering experiences sell. Trailerists are tough critics, so know your stuff. Paul Edwards. 15c, photos \$1. Pub.

Trailer Travel, 35 E. Wacker Drive, Chicago 1. On the lookout for the sensational and different in trailering. B. Maxwell Taylor. 15c, photos 50c-\$3. Pub.

Travel, 45 W. 57th St., New York 19. Covers the world. Requires detailed information—how much trip cost (itemized), what you did, what you ate, how crowded you found the place, etc. Malcolm McTear Davis. 1c-2c, photos \$5. Acc.

Vermont Life, State House, Montpelier, Vt. Illustrated Vermont articles. Photos, black and white and color. Walter Hard, Jr. Varying rates.

Westways, 2601 S. Figueroa St., Los Angeles 54, Calif. Limited largely to California. Top skill demanded. Phil Townsend Hanna. 5c, photos \$5. Acc.

IN addition to the foregoing markets, many general magazines, especially those which carry travel advertising, use occasional articles on travel. In fact, almost any unspecialized periodical is a possibility—but you usually will have to do a good selling job on the editor.

Some newspapers and Sunday supplements that emphasize travel are listed above. There are others which publish some travel material, largely of local appeal. The pay tends to be small, but they are worth trying, especially after you have exhausted the higher-paying markets.

Here is a list of newspaper supplements, with the names of their editors, worth possible querying about material in their respective circulation areas:

Akron Beacon-Journal Roto-Fix, Akron, Ohio. W. J. Murty.

Arkansas Democrat, Little Rock, Ark. C. C. Allard.

AUTHOR & JOURNALIST

Atlanta Journal-Constitution, Atlanta, Ga. George Hatcher.
 Boston Post Magazine, Boston, Mass. McHenry Brown.
 Bridgeport Herald Four Star Magazine, Bridgeport, Conn. Leigh Danenberg.
 British Columbian, New Westminster, B. C., Canada. Miss D. G. Taylor.
 Cleveland Plain Dealer, Cleveland, Ohio. W. G. Vorpe.
 Colorado Springs Free Press Sunday Review, Colorado Springs, Colo. C. Paulus.
 Columbus Citizen, Columbus, Ohio. Donald Weaver.
 Dayton News Camerick, Dayton, Ohio. Max Kohnop.
 Duluth Herald & News-Tribune Cosmopolitan, Duluth, Minn. Earl Finberg.
 Erie Times Weekly Graphic, Erie, Pa. W. B. Jones.
 Florida Magazine, Sentinel-Star, Orlando, Fla. Mrs. Betty Bradbury.
 Hartford Courant, Hartford, Conn. Viggo Andersen.
 Hawaii Weekly, Honolulu Advertiser, Honolulu, Hawaii. Howard Case.
 Herald-Magazine, Grand Rapids, Mich. James Mudge.
 Inland Empire Magazine, Spokesman-Review, Spokane, Wash. James L. Bracken.
 Kansas City Star, Kansas City, Mo. E. B. Garnett.
 Kingsport Times-News Sunday Magazine, Kingsport, Tenn. Ellis Binkley.
 Knoxville Journal Cavalade, Knoxville, Tenn. G. L. Smith.
 Lewiston Journal Magazine, Lewiston, Maine, Faunce Pendexter.
 Logan Herald Journal, Logan, Utah. M. Mickson.
 Los Angeles Examiner Pictorial Review, Los Angeles, Calif. E. A. Hartford.
 Louisville Courier-Journal Magazine, Louisville, Ky. James S. Pope.
 Lowell Sun Pictorial Magazine, Lowell, Mass. James Droney.
 Marian Magazine, The Independent Journal, San Rafael, Calif. Jack Kraemer.
 Milwaukee Sentinel Pictorial Review, Milwaukee, Wis. A. M. Elowitz.
 Miami Herald Sunday Magazine, Miami, Fla. Carl Jenkins.
 Minneapolis Star and Tribune, Minneapolis, Minn. Forest Jenstad.
 Montana Parade, Great Falls Tribune, Great Falls, Mont. R. D. Warden.
 Nashville Tennessean Magazine, Nashville, Tenn. Hugh Walker.
 New York Mirror, New York City. C. A. Wagner.
 New York News Colorate Section, New York City. Ama Barker.
 The Oklahoman Magazine, Oklahoma City, Okla. Harold Johnson.
 Omaha Sunday World-Herald Magazine, Omaha, Nebr. E. M. Landale.
 Ottawa Citizen, Ottawa, Ont., Canada. R. W. Statham.
 Pioneer Pictorial, Dispatch and Pioneer Press, St. Paul, Minn. J. H. Klyman.
 Pittsburgh Press Family Magazine, Pittsburgh, Pa. Victor Free.
 Portland Journal Magazine, Portland, Ore. L. R. Morae.
 Portland Oregonian Northwest Magazine, Portland, Ore. Theodore Wagener.
 Portland Sunday Telegram Magazine, Portland, Maine. Walter Martelle.
 Province Magazine, Vancouver, B. C., Canada. Mrs. D. O. Irving.
 Rhode Islander, Providence Journal, Providence, R. I. G. D. Byrnes.
 Salt Lake City Tribune, Salt Lake City, Utah. A. C. Deck.
 San Antonio Express Magazine, San Antonio, Texas. June Kilsiofte.
 Seattle Times, Seattle, Wash. R. L. McGrath.
 Southland Magazine, The Press-Telegram, Long Beach, Calif. F. T. Kraft.
 Sun Magazine, Vancouver, B. C., Canada. Doris Milligan.
 Tacoma News-Tribune Sunday Magazine, Tacoma, Wash. G. A. Miller.
 This World, The Chronicle, San Francisco, Calif. Gordon Pates.
 Times-Star Family Magazine, Cincinnati, Ohio. Ellis Rawnby.
 Victoria Colonist Sunday Magazine, Victoria, B. C., Canada. F. J. Merriman.

JUNE, 1953

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Writing for Farm Readers

THE market for farm articles remains fairly constant year after year. Primarily it is found in the farm publications that reach the seven million farm families in the United States and Canada.

These seek accurate, new, up-to-date articles on agricultural methods and practices. Most of them want photographs—usually action shots. Line drawings often accompany how-to articles.

Human interest is more and more demanded from freelance writers in the farm field. The success story built around a farmer is popular. Strictly scientific copy tends to be the work of staff members or nationally known authorities in agricultural colleges and experiment stations.

The old advice to analyze a magazine before submitting MSS. to it has especial force with regard to farm magazines. Observe tone, style, length of articles.

Also consider the type of publication. Is it a national—hence open only to material interesting or useful to farmers throughout the country? Is it regional—and if so what region does it cover? Many farm papers cover a single state.

Does the magazine deal with general farming, or is it confined to a specialty such as livestock, fruit, dairying, poultry? It may even deal with a single breed such as Hereford cattle, Poland China hogs, or Shropshire sheep—though the breed publications generally offer little freelance opportunity.

It helps a writer to have a farm background and agricultural education. These are not absolute essentials, however. If one isn't sure of all his facts, he is smart to check with a county agricultural agent or a professor in an agricultural college. No one is readier than a farmer to take exception to an inaccurate or dubious statement about his occupation.

Many farm publications have women's departments covering much the same fields dealt with by general women's magazines, but with the treatment slanted to rural life. Articles for these departments require a knowledge of the farm household and its special problems. The market is limited because the publications increasingly have trained staff members who write much of the copy.

Verse and cartoons are often used in farm publications. Here the caution is to avoid the risqué, the urban note, and most of all any implication that the farmer is a hick.

The writer with a wide knowledge of agriculture may find chances to do articles on the subject for general magazines, business journals, or big metropolitan dailies. Such articles interpret the farmer's problems and his attitude toward them to urban readers.

FARM MARKET LIST

American Agriculturist, Savings Bank Bldg., Ithaca, N.Y.. Most copy furnished by the magazine's regular writers and reporters. Buys an occasional very short editorial article of special interest to Northeastern rural people. A few human interest photographs dealing with farming or rural life. E. R. Eastman.

American Cattle Producer, 515 Cooper Bldg., Denver 2, Colo. Material dealing with range cattle industry and related topics. Some fillers. News if unusual. Few cartoons. Photos of same type as articles. D. O. Appleton. 1c, pictures \$4-\$5. Pub.

The American Farm Youth, Interstate Printing Company Bldg., Danville, Ill. Fact articles 500-1000 of interest to farmers. Adventure fiction 2000-3500. Robert Romack. 1/4c. Pub.

American Fruit Grower, Willoughby, Ohio. Items 200-500 on fruit growers and operations on commercial fruit farms; also labor-saving methods. Experiences of Mrs. Fruit Grower in the business, 200 words, accompanied by photograph and favorite fruit recipe. R. T. Meister. 1c-2c; photos \$3-\$5, except that flat rate of \$10 is paid for story, picture, and recipe combination. Acc.

American Hereford Journal, Graphic Arts Bldg., Kansas City 5, Mo. Success stories and "how we do it" articles on exceptional Hereford cattle raisers; one or two photos with article. Better query. Don R. Ornduff. 1c-1 1/2c; photos \$1.50. Pub.

American Poultry Journal, 180 N. Wabash Ave., Chicago 1, Ill. No market for a freelancer unless he is an authority on poultry. Ralston R. Hannas.

Better Crops with Plant Food, American Potash Institute, 1102 16th St., N.W., Washington 6, D. C. All articles solicited from recognized authorities in soil management and crop fertilization. R. H. Stinchfield.

Breeder's Gazette, Stock Yards, Louisville 6, Ky. Articles 500-1000 on livestock farming and lives of livestock farming families; how to breed, feed, and market farm animals profitably. Samuel R. Guard. 2c. Acc.

California Farmer, 83 Stevenson St., San Francisco 5, Calif. Has its own sources for material and is not a market for outside contributors. Jack T. Pickett.

Capper's Farmer, 912 Kansas Ave., Topeka, Kan. Articles 1000-2000 words on agricultural subjects; always query before submitting. Cartoons. Photos to illustrate articles. Color transparencies of farm subjects for cover and inside illustration. Ralph L. Foster. Varying rates for articles. Payment for transparencies according to size and use. Black and white photos \$10-\$25. Acc.

The Cattleman, 410 E. Weatherford St., Fort Worth, Tex. Fact articles 500-3000; fillers 4-5 lines; short verse. Photos only to illustrate articles. Cartoons relating to livestock. Henry Biederman. Varying rates. Pub.

Country Gentleman, Independence Square, Philadelphia 5, Pa. Practical articles to 2000, with facts authenticated and well documented. The magazine leans to articles of wide interest and application. Fiction to 5000; adventure, fictionalized fact, mystery—no sophisticated subjects. No serial or other long fiction. Filler: jokes, epigrams, preferably with rural background or flavor. Verse not more than 20 lines, serious or humorous. Homemaking articles with a rural slant. Cartoons—nothing sophisticated or smug. No photographs—all photography done on assignment. Robert H. Reed. Payment depends entirely on use made of material. Acc.

The Country Guide, 290 Vaughan St., Winnipeg, Man., Canada. Feature articles mostly staff-written or by arrangement with writers knowing Canadian agriculture. Short stories, first or second rights, of general appeal to rural readers. Some verse in home department and children's page. How-to-do and how-to-make material for homemakers. Food articles are staff written. Photos of general and home interest. Cartoons (submit roughs). Miss Amy J. Roe, Fiction and Home Editor. Varying rates for prose and verse. Photos \$2.50 to \$5. Acc.

Country Life, 207 West Hastings, Vancouver 3, B.C., Canada. Special developments in farm production methods and in marketing by primary producers, also farm research as it affects British Columbia. J. R. Armstrong. 1/4c. Acc.

Dakota Farmer, Aberdeen, S. D. Only material dealing with the Dakotas is acceptable from freelancers. Query.

Electricity on the Farm Magazine, 24 W. 40th St., New York 18. Illustrated articles to 1000. Picture-and-caption stories. Cartoons. Photos. W. J. Ridant, Jr. 2 1/2c, pictures \$5. Acc. Query.

Everybody's Poultry Magazine, Exchange Place, Hanover 4, Pa. Articles 1000-1500, fillers 100-500, all on poultry keeping. Photos to illustrate. Cartoons. T. E. Moncrief. 1c-3c, photos \$3-\$5, Cartoons \$5. Acc.

Farm and Ranch—Southern Agriculturist, 318 Murfreesboro Rd., Nashville, Tenn. Non-fiction mostly staff-written, assigned, or bought from regular contributors, but some freelance copy adapted to the South—especially how-to-do-it or success stories, preferably with photos. Fiction rural or small town 1500-2000; currently overstocked. Verse for filler. Cartoons: 2 or 3 a month. L. C. Mayes. Articles approximately \$5 per MS. page plus \$5 a photo; fiction 4c-5c; verse 50c a line; cartoons \$10-\$15.

Farm Journal, 230 W. Washington Square, Philadelphia 5, Pa. Technical farm production material, household and other features dealing with country living, up to 1200. Mostly on assignment; query. Short stories to 3500, romance preferred, rural scene not particularly desired. Lyrical verse to 16 lines, humorous verse 4 to 6 lines; gags, epigrams, newsbreaks. Kodachromes for covers; black and white photos to illustrate articles. Cartoons neither rural nor too sophisticated. Arthur H. Jenkins. General material, 10c up, fiction 20c up, no fixed scale on pictures or verse. Acc.

Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Articles on farming and rural life 2500 to 5000. Fillers on farm operations. Nostalgic essays on rural life. Material of common interest to farmer and his wife. Photos in color and black and white. R. J. McGinnis. 5c, color photos \$25-\$100, black and white \$5-\$10. Pub.

AUTHOR & JOURNALIST

Kansas Farmer, Copper Bldg., Eighth & Jackson Sts., Topeka, Kan. How-to-do-it agricultural stories 500-1000, illustrated. No fiction. Versus other folks only. Photographs from within Kansas. Cartoons. R. H. Gilkeson. Varying rates, cartoons \$3. Pub.

Michigan Farmer, East Lansing, Mich. Articles by persons closely associated with Michigan agriculture. Verse chiefly by members of this group. Photographs. Cartoons. Milton Grinnell. Photos \$5-\$10, cartoons \$3-\$5.

Missouri Ruralist, Eighth & Jackson St., Topeka, Kan. Agricultural how-to-do-it articles, Missouri only. Most articles are by staff members. R. H. Gilkeson. Varying rates, pictures \$3. Pub.

National Live Stock Producer, 139 N. Clark St., Chicago 2, Ill. Articles with adequate factual data on marketing and production of beef cattle, hogs, sheep. Study several issues of magazine before submitting. J. W. Sampler. \$50-\$100 an article. Cover photos \$10 up. Pub.

The Nation's Agriculture, 221 N. La Salle St., Chicago 1, Publication of the American Farm Bureau Federation. Occasionally buys agricultural stories from freelance writers. Creston J. Foster.

The Nebraska Farmer, Lincoln 1, Nebr. Subjects applicable or related to Nebraska farming 1000-1500; illustrations essential. Occasional fiction 1500-2000, wholesome, uplifting or humorous; rural setting preferred. Short features with woman appeal. Short articles for young folks. Photos of outstanding farm scenes. Cartoons. Tom Leadley. 1c-2c, photos \$2-\$5, cartoons \$3-\$4. Acc.

New England Homestead, 29 Worthington St., Springfield, Mass. Articles mostly staff-written or assigned. Homemaking articles of special interest to New England audience. Limited amount of fiction suitable for rural homes. Some verse dealing usually with nature or holidays. James G. Watson. 25c a column inch. Pub.

The Ohio Farmer, 1013 Rockwell Ave., Cleveland 13, Ohio. Articles about Ohio farmers and their accomplishments, with good action photos. Material about Ohio farm homemakers and rural home improvement. E. W. McMunn. 3c a line. Pub.

The Organic Farmer, Emmaus, Pa. Articles about organic farmers and subjects of interest to them. (Prospective contributors may write for sample copy of magazine.) Photos, cartoons, with organic farming slant. Robert Rodale. 2c, photos \$6, cartoons \$5. Acc.

Pacific Northwest Farm Quad, 404 Review Bldg., Spokane, Wash. Comprises four separate state farm magazines. **The Washington Farmer**, **The Oregon Farmer**, **The Idaho Farmer**, **The Utah Farmer**. Occasional technical articles to 1500 words, mostly by local writers; always query first. No fiction except second serial rights of published books. Homemaking material largely staff-produced; some how-to-do-it copy bought. Photos; cover shots 8x10 vertical. Northwest farm scenes. Cecil Hagen. "Modest rates; try to pay in proportion to quality." Acc.

Pacific Poultryman, Box 521, Palo Alto, Calif. Poultry management practices in the Far West 1000-1500; also shorter articles. Photos with how-to-do-it captions. Roland C. Hartman. 2c, photos \$3-\$5. Within month of acceptance.

Pennsylvania Farmer, Harrisburg, Pa. Material written chiefly by staff members, contributing editors, or specialists at state colleges of agriculture. Not a freelance market. M. C. Gilpin.

The Progressive Farmer, 321 No. 19th St., Birmingham 2, Ala. How-to and experience articles on farming, rural homemaking, farm life 400-1000. Locale limited to 16 Southern states including Oklahoma, Delaware, Maryland. Family type fiction 2000-4000, preferably with farm or ranch setting. Short verse with rural slant. Cartoons. Fiction 4c up, other prose \$10-\$15 a column, verse 50c a line, cartoons \$12.50. Articles paid for on publication; other material on acceptance.

Southern Farm & Home, Reuben and Summit Sts., Montgomery 1, Ala. Formerly **Southern Farmer**. Nancy Wolverton McDonald. Offers currently no market for freelance copy.

Successful Farming, 1716 Locust St., Des Moines 3, Iowa. A very limited market for freelance contributors. Articles; no fiction or verse. Query after reading the magazine thoroughly. Kirk Fox.

Wallaces' Farmer and Iowa Homestead, 1912 Grand Ave., Des Moines, Iowa. Articles dealing with farming in the Corn Belt. Much of the magazine is staff-written. Cartoons. Photos. Donald R. Murphy. Varying rates for articles, pictures \$4. Acc.

Weekly Star Farmer, Kansas City Star, Kansas City, Mo. Farm news stories. Photos. Roderick Turnbull. Rate not stated. Acc. Query.

The Western Producer, Saskatoon, Sask., Canada. Subjects of general interest, with emphasis on rural material. Western Canadian anecdote or history, 1000-2000. Fiction 1500-2000 with rural scenes, situations, humor—but nothing depicting farmers as hicks. How-to-do or general articles for theme, "Improve the farm home," 500-1000 with photos, inside and outside shots, of good farmsteads. Rural, scenic, unusual photos with captions of 100 words. R. H. Macdonald. 35c a column inch, photos \$2.50. Pub., sometimes earlier.

What's New in Crops and Soils, 2702 Monroe St., Madison 5, Wis. Reaches county agents, teachers of vocational agriculture, seedsmen, as well as farmers. Reports of research results in crops, soils, and related fields, including farm equipment, insect and disease control, 600-1500. Filters to 300 on new crop varieties, soil management, conservation practices; news of crops and soil industries and personnel. Photos for cover shots, cartoons. Sample copies available to prospective authors and artists. L. G. Monther. 1c-5c, photos \$2-\$10, cartoons \$5. Usually Acc., occasionally Pub.

Wisconsin Agriculturist and Farmer, Racine, Wis. Interested in timely articles, maximum of 800 words, dealing with Wisconsin farm people or Wisconsin farm operations. Cartoons. David W. Klinger. 11c, photos \$5, cartoons \$4 up. Acc.

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Round Robins for Poets

By VIOLA GARDNER

WHILE I was poetry editor of the *Kansas City Journal-Post*, which published a great many verses (no pay), I developed an obsession to help the tyro. Needing help myself, I searched everywhere, finding very little.

Years later I developed a plan which has proved successful—poetry round robins, groups of five poets who tear one another's poems to pieces peacefully by correspondence, after which the author puts them back together (greatly improved, we hope.) We share clippings of importance, market advice, books, magazines, and all the kindly give-and-take of the profession. It is priceless but

it costs nothing. The plan started with five members. Now there are seven groups of five. Members range from raw beginner to at least one writer who is internationally published.

When five people have scoured a manuscript, it is whipped into shape to offer to an editor. I sincerely believe these round robins could in time revolutionize the study of poetry and put it where it belongs. Until then I shall go on like a big sister, helping the younger children get their lessons—and wondering if perchance in the annals of time I may have saved for posterity a Keats or a Shelley.

Query with Snapshots

By C. T. MANNING

AN assortment of snapshots makes a simple way to query business publications in freelance work. The contact prints are mounted in vertical columns, three to a column, on a sheet of yellow construction paper.

When folded to fit inside a No. 10 envelope, the outside of the folder shows only a label. Typed on this is the title of the proposed article, with a subtitle of one sentence giving the who, what, when, where, and why, and name and address of the writer. An envelope is enclosed for its return.

The topic is given in an accompanying letter. No request is made for an assignment, only a reading for the completed piece being wanted. Slanting is the reason for the querying. Response is fast from an interested market, one at a time being written to.

After gathering material on a firm laying a pipeline in this section of the country, a sample query

was mailed out to one magazine. Seven scenes were selected to show:

1. Engineering problems for a national market in the trade paper field.
2. Locale for a regional audience.
3. Machinery in use on the job to interest a house organ with readers in different lines of business.

Captions carried some technical information as well as general, about 25 words per picture. Each view emphasized topic (roads), theme (state code), and subject (natural gas) to develop the idea given in the title (TOWLINE).

Choice of material, method of handling, length of article, and number of illustrations are left up to the individual editor. The completed article is reviewed by the firm giving the story and a written release is furnished. A commercial studio may take the photographs if the company wishes it.

The Editor Wants YOU

By RUTH E. WHITNAH

I studied returned verse, articles, and stories practically under a microscope. This is what I discovered. Certain of my cold impersonal efforts were factually authentic, but no hint of my own attitudes came shining through. How could I expect either an editor or a reader to glow with interest if I failed to show the slightest animation myself?

Right then and there, I began a practice of using greater freedom. Articles on completely fa-

miliar subjects were the ones that sold. Stories of true experiences (bringing me laughs, tears, thrills, disgust, and appreciation)—these also brought checks.

It is most gratifying to make a national publication or win a countrywide contest, and hear this comment from friends, "It sounds exactly like you."

It's *your* angle, *your* expression, and *your* awareness that an editor seeks.

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MATTER OF SPELLING

By NORA B. CUNNINGHAM

When a poet asks criticism,
You can take it from me
His dictionary spells it
P-R-A-I-S-E.

The Right Rhythm

[Continued from Page 17]

or less metrical feet. Other types employ the groupings of stresses found in prose or natural conversation. In each case, try to note what the sources of repetition are, what the sources of variety.

Well, here is my tiny exhibit of traditional metrics and free verse by the same author. The poet is William Blake (1757-1827). The poems are on different subjects but they are both brief celebrations of the small, or the greatness that is in the small.

AUGURIES OF INNOCENCE

To see the world in a grain of sand,
And a heaven in a wild flower;
Hold infinity in the palm of your hand,
And eternity in an hour.

TIME

Every time less than a pulsation of the artery
Is equal in its period and value to six thousand years.
For in this period the poet's work is done, and all the great
Events of time start forth and are conceived in such a period,
Within a moment; a pulsation of the artery.

The first is a quatrain, with all lines rhyming alternately—which naturally divides the rhythm into two halves. Each half has a four-stress line and a three-stress line, handled with a considerable degree of variation, for the stress would regularly fall on the *y* of *infinity* and *eternity*. The reader probably will not stress the *y* but will compensate by a brief pause. Similarly, in the second line, the stress would fall on *in* but the reader will probably pause slightly after *heaven* instead and then give the stress to *wild*.

In "Time," note the occurrence of several successions of three unstressed syllables in succession. When Gerard Manley Hopkins used the four-syllable foot, nearly a century later, he called it sprung meter; and our poets are still making quite an ado over it.

Miss Mansfield will discuss rhyme in the August issue of Author & Journalist.

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Contests and Awards for Writers

The 1954 Harper Prize Novel Contest will open June 1, 1953, and close June 1, 1954. The prize is \$10,000—\$2,000 outright and \$8,000 as a minimum guarantee of royalties to be paid six months after publication early in 1955.

Manuscripts must not be briefer than 30,000 words and preference will be given to those of 60,000-150,000 words. There is no restriction as to setting or theme. Novels of distinguished literary quality are sought.

Novels submitted will first be considered by Harper & Brothers. If not acceptable, they will be returned as promptly as possible. Those accepted will be submitted to the contest judges: A. B. Guthrie, Jr., Orville Prescott, and Bernard de Voto.

This will be the fifteenth Harper Novel Contest. Each of the previous awards was in the nature of a literary discovery. Three of the prize-winning books were awarded the Pulitzer Prize.

Address: Harper Prize Novel Contest, 49 E. 33rd St., New York 16.

—A&J—

The Benjamin Franklin Magazine Awards, to be given annually, have been announced by the University of Illinois, Urbana-Champaign, Ill. The plan, underwritten by an anonymous donor, follows several years of cooperative effort by the university and the Society of Magazine Writers.

Eight awards will be made annually:

1. A gold medal and scroll presented to the editor of a magazine of general circulation for the most distinguished and meritorious public service during the year.

2. A payment of \$1,000 to the author of the most distinguished magazine writing involving original reporting in which serious obstacles had to be overcome.

Six other classifications carrying cash awards of \$500 each—

The best article or series of articles depicting life, culture, or institutions in the United States.

The best interpretation of the foreign scene or of our foreign relations.

The article best depicting a person, living or dead.

The best piece of magazine humor.

The best short story.

An outstanding meritorious presentation in any category not specifically covered by the other awards.

The competition will be open to every magazine of general circulation in the United States or its dependencies, and to all magazine writers.

—A&J—

William B. Eerdmans Publishing Co., 225 Jefferson Ave., S. E., Grand Rapids, Mich., is conducting its second contest for religious novels. Prize: \$5,000—\$2,500 outright, \$2,500 an advance against royalties. The purpose of the award, it is announced, is "to promote the art of fiction writing which depicts the Christian faith as it may be dramatized in human life." There is no restriction as to period, locale, or phase of life. The publishers seek craftsmanship and imaginativeness in style and plot—and the portrayal of "a Christianity that is both convincing and realistic" Closing date: September 1.

—A&J—

The Sidney Hillman Foundation, Inc., 15 Union Square, New York 3, sponsors annual awards of \$500 each for the authors of books and outstanding contributions to newspapers and magazines. In keeping with the spirit of the late labor leader for whom the foundation is named, social responsibility as well as literary talent is recognized in the awards. Authors as well as editors may submit published work for consideration. Howard D. Samuel is executive director of the foundation.

—A&J—

The National Book Award is sponsored annually by the American Book Publishers Council, the American Booksellers Association, and the Book Manufacturers Institute. Gold medals are awarded for the works adjudged best in fiction, non-fiction, and poetry among all volumes published in the United States during the year. Details are obtainable from the National Book Award, 2 W. 46th St., New York 36.

—A&J—

Galaxy Science Fiction Magazine and Simon & Schuster have announced a contest for science-fiction novels of 60,000-75,000 words. The prize is \$6,500—\$1,000 outright, \$5,500 representing purchase of first world serial, radio, and television rights by *Galaxy* and a minimum guarantee against book and reprint royalties. The winning novel will be serialized in *Galaxy*, published in book form by Simon & Schuster, and reprinted by Dell Publications. Closing date, October 15. Address: *Galaxy Science Fiction Magazine*, 421 Hudson St., New York 14.

Writers contemplating entering contests listed should obtain full data from the publisher or organization sponsoring the contest. Always enclose a stamped addressed envelope.

Two Commentaries

By S. OMAR BARKER

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SECRET OF THE BEST SELLER. Page 21.

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